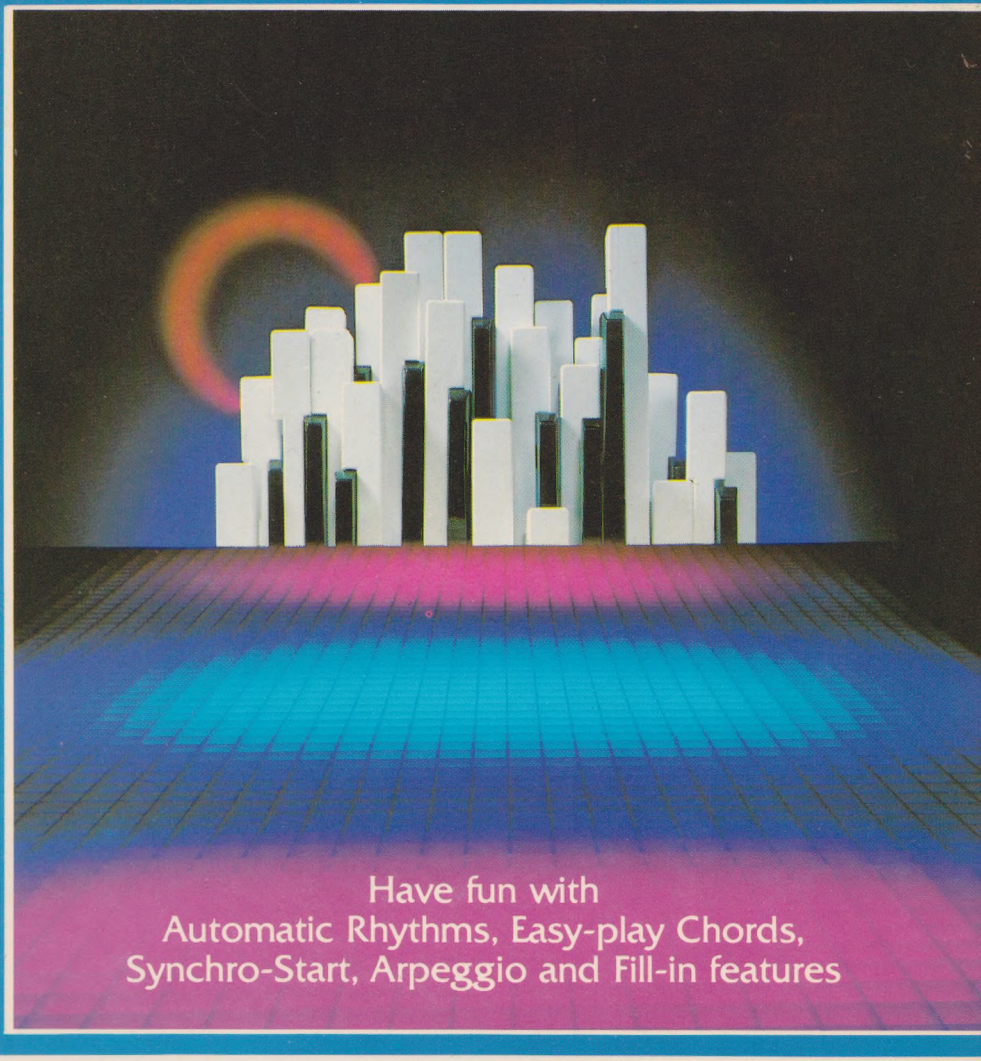
EXPLORING AUTOMATIC FEATURES ON YOUR KEYBOARD

CREATIVE PLAYING™



Have fun with
Automatic Rhythms, Easy-play Chords,
Synchro-Start, Arpeggio and Fill-in features

SIGHT & SOUND Music Software, Inc.

The CREATIVE PLAYING™ Series

These six 6" x 9" "How To" books are written in easy-to-play Speed Music™. Covering all the basics, they offer a creative approach to self-instruction for all electronic keyboard buyers.

1. Getting Started • Contains the ABC's of playing electronic keyboards, introducing beginners to the fundamentals of music while learning easy-to-play songs. Imagine the fun when your friends and family hear you play well-known tunes in no time at all! **GCP-GST-1**

2. Creating Sounds On Your Electronic Keyboard • Explains all those buttons and switches on your electronic keyboard and how best to use them. Also, what characteristics they possess and how you can use them to create beautiful and exciting sounds when you play. **GCP-CRS-2**

3. Exploring Automatic Features On Your Keyboard • Teaches you how to use Automatic Rhythm Accompaniment, when to play chords rhythmically and when to sustain them. How to use Arpeggio and Fill-in (or Drum Break). When to change rhythms during a song and how to adapt standard sheet music to easy-play chords. **GCP-EAF-3**

4. Fun With Melodies • Brings out the musician in you and shows how to improvise, and create melodies from chord progressions. Other subjects covered include how to add intros and endings, create 'frills' and turn-arounds, and, most important, how to phrase melodies with feeling. **GCP-FWM-4**

5. Fun With Chords • Shows how easy it is to form your own chords and use different chord positions to create accompaniments. You'll learn how to use simple chords for maximum effect to get that 'professional' sound. **GCP-FWC-5**

6. Fun With Harmony • Shows easy ways to create two- and three-part harmony and how to use harmony to create 'frills'. You'll learn how to create different harmonic styles and how to use the pyramid device with your right hand. **GCP-FWH-6**

When you're finished with this series, you'll be surprised how easy it can be to sound so good!

To find the name of the closest supplier to you, call
TOLL-FREE 1-800-558-0912

(1)

Exploring Automatic Features on Your Keyboard

This book suggests how you can have more fun using the automatic accompaniment and related features on your keyboard, and learn a bit about music as you go.

If you'd like to "do more" at the keyboard without getting involved in lessons, practice, etc., this book is for you. All you'll need is an average imagination and an average ear for music. Almost everyone has these, some, possibly without even knowing it.

Should you wonder about sharps and flats, and other basic musical knowledge, a general information section appears on page 42 to help you.

The only other thing you might need is the owner's guide that came with your instrument; you may want to refer to it from time to time.

(2)

Contents

If You Can Hear, You Can Play 2
Getting Started 2
Using the Automatic Rhythm 3
It's Easy To Add the Melody 5
JINGLE BELLS 6
Pick-up Notes and Synchro-Start 7
WHEN THE SAINTS GO MARCHING IN 8
Seventh Chords 9
Waltz Rhythm 9
IN THE GOOD OLD SUMMERTIME 10
Proper Practice and Making Mistakes 12
Minor Chords 13
Using Continuous Chords Effectively 13
I LOVE YOU TRULY 14
CHOPSTICKS 16
Using Arpeggio 17
LIEBESTRAUM 18
WHISPERING HOPE 20
Using the Fill-In Feature 22
ANDANTINO 22
More Fun With Rhythm 24
Game Plan For Playing 25
CHOUCONNE 26
Minor Seventh Chords 28
Changing Rhythm While You Play 28
When To Change 28
POLOVETZIAN DANCE 29
Alternate Arrangement 31
Review 32
ANDANTE CANTABILE 32
O SOLE MIO 34
Altering Standard Sheet Music 36
LONDONDERRY AIR 37
How It's Done 41
ABC's of Easy-Play SPEED MUSIC 42
Master Chord Chart 44

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

③ If You Can Hear, You Can Play

Listening, on one hand, is hearing — physically hearing. We're all capable of this and do it constantly. *Mentally hearing*, on the other hand, is just as common and as easy to do. If you disagree, you probably just never thought about it before. Convince yourself with this experiment:

Jingle Bells

④ Think about this song and you can immediately *hear* the melody *in your mind*. This is because it's familiar to you —you've heard it all your life. Your ear anticipates a series of tones in a particular pattern at the mere mention of the title. This book will help you develop this ability to hear mentally. It only remains, then, to transform the mental version of any song into a physical version — by playing it.

⑤ Getting Started

Begin by setting up the controls as follows. Naturally, the exact setting depends on which voices and controls are on your keyboard (look at your owner's guide).

Solo section (or upper keyboard): Piano

Accompaniment section (or lower keyboard): Flute or Tibia 8

Bass: Flute or Tibia — 8 or 16

Other: Memory; Set up for easy-play (one-finger) chords

Chances are, the automatic accompaniment, or easy-play, part of your keyboard is marked in some way with letter-names, at least for the white keys. Regardless, Figure 1 puts you on common ground with this book.

FIGURE 1

⑥ Figure 2 shows the first chords you'll learn; they are known as *major chords*. Each chord symbol tells you which easy-play chord key to press. If you have a memory feature, all you do is press and release each chord key. Memory keeps the chord playing until you press the next chord key (or until you shut off the memory).

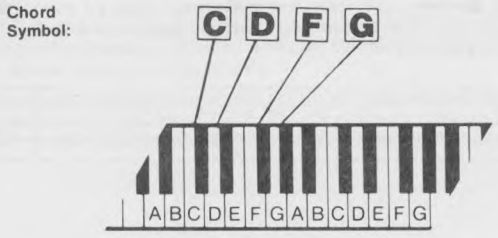


FIGURE 2

(7) If you don't have a memory feature, just hold down each chord key. Either use the same finger for all the chords, or use a different finger for each key. You'll find the latter works best if you're not using memory.

NOTE: If you wish to form your own chords, see the chord chart on page 44. It covers all the chords used in this book and more.

(8)

Using the Automatic Rhythm

Most programs of this type have you learn a song and then apply the automatic rhythm to it. This book suggests that you BEGIN with the rhythm feature and THEN learn the song as the rhythm is playing. It is no more difficult to learn a song in this manner, and you have the advantage of the rhythm helping you "get into" the song mentally. This enables you to phrase the song to fit the rhythm, almost without your realizing it. When you can do this, learning to use specific rhythm features will be much easier. So . . . .

After checking your owner's guide (if necessary), set up a swing or fox trot rhythm and start the drums playing. Adjust the tempo control to a medium-slow playing speed. As you listen to the drum rhythm, you'll notice a *beat* or *tempo* light flashing (if you have one). This represents the first beat in each measure (see page 42 for information on beats and measures).

Figure 3 uses the C,D,F, and G major chords that you just learned. The most typical downbeat light flashes are indicated.

If the tempo seems comfortable, play the first C chord on any light flash you wish. Watch the light flashes and change chords as required when you reach each chord symbol on the music.

FIGURE 3

(9) After you've finished, let the drums play a few measures and then play Figure 3 again; then, repeat the process.

Listen to the bass, chords, and drums. FEEL the rhythm — imagine yourself dancing it it! As you listen, watch the music — "hear" that melody in your mind. Become absorbed in the sound and the feel of the chord sequence playing in rhythm.

Just for fun, try rock, bossa nova, and other drum rhythms. No matter which you use, the downbeat light will continue to flash and you'll continue to change chords where indicated. The only difference, in each case, will be what the drums, bass, and chords play.

Now you can try hearing mentally. The chord sequence in Figure 3 is actually the accompaniment for JINGLE BELLS! Knowing this, go back and play it again — see if you can hear the melody in your mind as you play.

10 It's Easy To Add the Melody

Now that you've played the accompaniment several times, you should be quite comfortable with it. Since the melody of JINGLE BELLS is familiar, you should have no problem playing it with your right hand as your left hand plays the accompaniment. Figure 4 shows the notes you'll play, along with suggested fingering. You might want to stop the automatic accompaniment and play the melody only before going on.

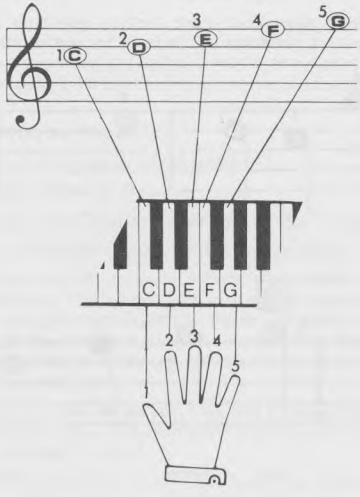


FIGURE 4

Jingle Bells

C
Jin - gle bells, jin - gle bells, jin - gle all the
F C
way, Oh what fun it is to ride a
D G C
one - horse o - pen sleigh. Jin - gle bells,
F
jin - gle bells, jin - gle all the way, Oh what fun it
C G C
is to ride a one - horse o - pen sleigh.

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

11 Keep repeating the melody until you become "loose with it" — that is, when you can play it easily along with the rhythm accompaniment and feel free doing it. Try different rhythms, too.

⑫ When The Saints Go Marching In

Pick-Up Notes and Synchro-Start

Very often a song starts with one or more notes whose combined time values do not total a complete measure. The notes in this incomplete measure are called pick-up notes. The missing beats are always found in the last measure of the song. In most cases, pick-up notes are played before an accompaniment chord is played. Figure 5 illustrates how this occurs in "The Saints".

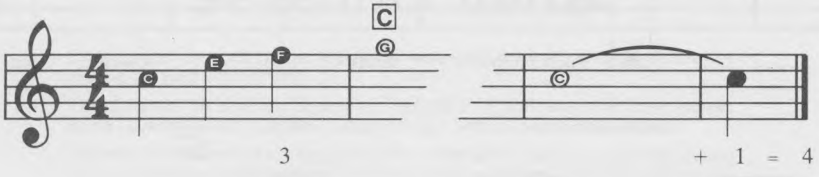


FIGURE 5

⑬ In addition to a start/stop control, many automatic rhythm units include a switch that synchronizes the start of the rhythmic accompaniment with the first chord in the song: most are called *synchro* or *synchro start*. Your owner's guide tells you exactly how synchro-start works, if your keyboard has it. Let's try it.

Set up your controls as follows:

Solo: Clarinet of Trumpet or other brass

Accompaniment: Piano or Guitar or Banjo

Bass: String Bass or Flute/Tibia 8 or 16

Other: Memory, Rhythm — medium fox trot or swing. Synchro-Start

Depending on how your rhythm unit works, it's possible to adjust the tempo before the drums play. The down-beat light on some keyboards will flash on every beat when synchro is pressed and the drums aren't playing. On others, it may flash only on the first beat of each measure. On still others, you might have to run the drum rhythm (aloud) as you adjust; then, press synchro until you're ready to play the song.

The common factor to all, when you play this song, is that the three pick-up notes can be played alone — the drums and rhythmic accompaniment come in when you play the first C chord.

The song itself will be easy for you — you probably know it already, plus the fact that it uses nothing that you didn't play in the previous song.

When The Saints Go Marching In

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

⑭ In The Good Old Summertime

Sound Set-Up:

Solo: Organ

Accompaniment: Piano

Bass: String Bass or Flute/Tibia 8

Other: Memory, Rhythm — Medium-slow Waltz Synchro-Start

⑮ Seventh Chords

Check your owner's guide regarding easy-play seventh chords as they're played on your instrument.

The symbols for seventh chords all include a "7" following the letter-name. Each seventh chord is really a major chord with a fourth note added.

Seventh chords will likely require a little extra effort on your part, depending on how the easy-play versions of these are accomplished on your particular keyboard model. Take your time with them, though, and you'll be playing all the seventh chords before long. Be sure to use Memory to help prepare yourself for new chords as you play.

NOTE: If you choose to form your own chords, see page 44.

⑯ Waltz Rhythm

Although the time signature indicates only three beats per measure, you'll notice that the downbeat light still flashes on the first beat of each measure.

Notice also that there are two pick-up notes and the missing third beat is at the end of the song.

Play the accompaniment part (with automatic accompaniment) only and listen to the chord changes —especially the seventh chords. If you know the song, try humming the melody as you play the accompaniment —this is great practice for your "musical ear".

In The Good Old Summertime

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

C
hold her hand and she holds yours and
F C
that's a ver - y good sign that
she's your toot - sey woot - sey in the
D7 G7 C
good old sum - mer - time.

17 For additional practice, play JINGLE BELLS and WHEN THE SAINTS GO MARCHING IN again, changing all D and G chords to D7 and G7 respectively.

⑱ Proper Practice and Making Mistakes

Much emphasis is placed on playing mentally. This helps you "get into" a song and prepares your ear, mind, and fingers for what's coming next. Physically playing a melody that's set in your mind is much easier than trying to have your fingers create a melody one-note-at-a-time while your mind is thinking "This is a B-flat, this is a quarter note, etc." When you can play what you hear in your mind, you'll be playing as a professional plays.

This approach also eliminates quite a few errors you might otherwise make. Nevertheless, it's possible you'll make a few mistakes — it's a natural part of learning. If you make a mistake, the tendency is to stop and correct it or to go back and start over. Don't. The error is made and is history. This is especially true if you're playing along with the automatic rhythm — it won't wait for you. Just shake off the error and keep going; this is what a professional musician does when performing with a musical group.

Try not to look at the keys as you play — if you do, you can't possibly see the music. Having played the song mentally, you should know what your fingers are doing. Always listen to your playing.

Here are some guidelines to help you approach any new learning material or song arrangements.

1. Physically play the music. This involves locating the correct melody and chord keys, observing the suggested fingering, and incorporating any new musical information. Work toward doing it all without taking your eyes off the music.

2. Play the music mentally. This means read the music without playing. Try to "hear" the melody in your mind and imagine how each chord sounds as its symbol appears in the music. Humming the melody may help.

3. Watch the music and mentally play while the automatic rhythm is operating. As you "hear" the music in your mind, notice how it relates to the drum sounds.

4. Physically play the music along with the drum rhythm. By this time, you'll really be familiar with what you're playing.

⑲ I Love You Truly

Sound Set-Up:

Solo: Flute or Clarinet

Accompaniment: String or Horn

Bass: String Bass

Other: Memory, Rhythm — slow waltz

⑳ Minor Chords

Check your owner's guide, if necessary, regarding easy-play minor chords. These, like seventh chords, may require a little extra effort on your part.

Minor chord symbols contain an "m" following the letter-name.

NOTE: See page 44 if you want to form your own minor chords.

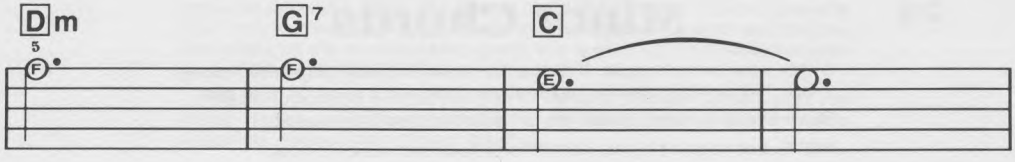
㉑ Using Continuous Chords Effectively

Changing between rhythmic chords and continuous chords is useful, if your keyboard has this capability. The Sound Set-Up above suggests a string voice for the accompaniment, an excellent place to use the continuous feature. Your accompaniment chords will sound continuously while the drums play the waltz rhythm. Depending on the brand and model keyboard you have, the bass might play rhythmically, independent of the chord voices. Check your owner's guide — then work on the song.

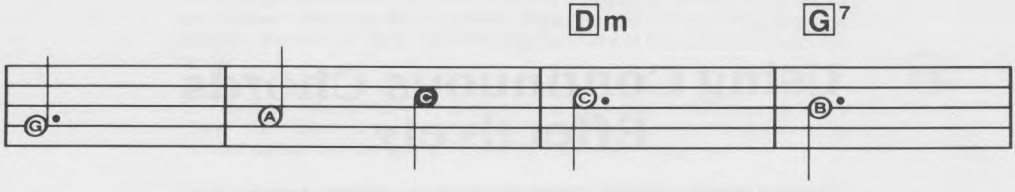
As usual, work on the accompaniment part first, with rhythm. Listen to the chord changes and after you do this a few times, try humming the melody before you play it.

I Love You Truly

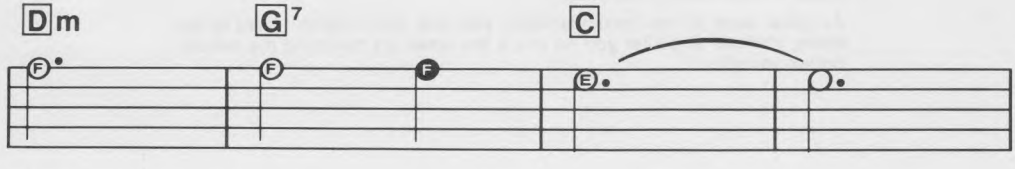
I love you tru - ly,



tru - ly, dear. _____

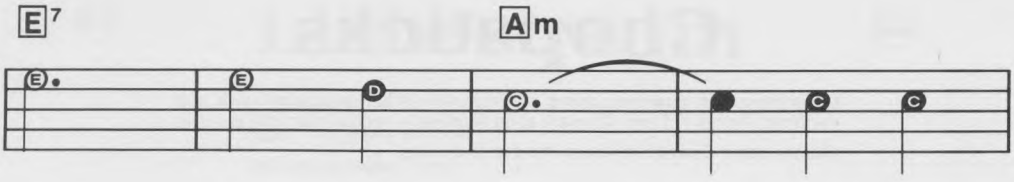


Life with its sor - rows,

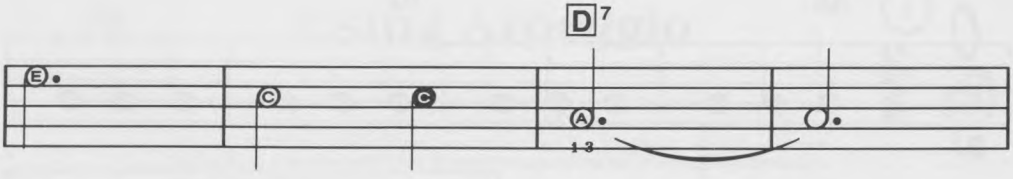


life with its fears. _____

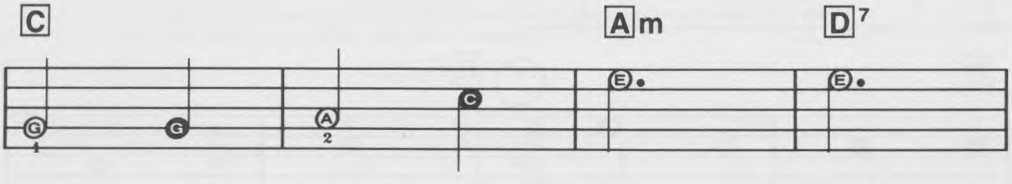
© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved



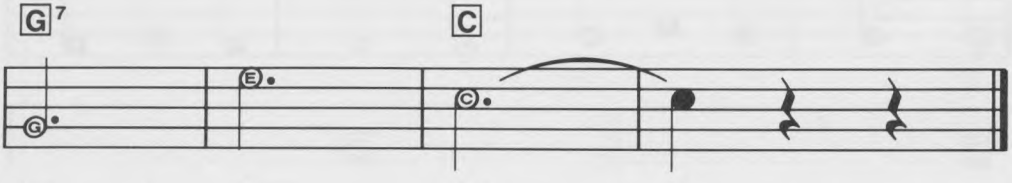
fades in - to dreams _____ when I



feel you are near. _____



For I love you tru - ly.



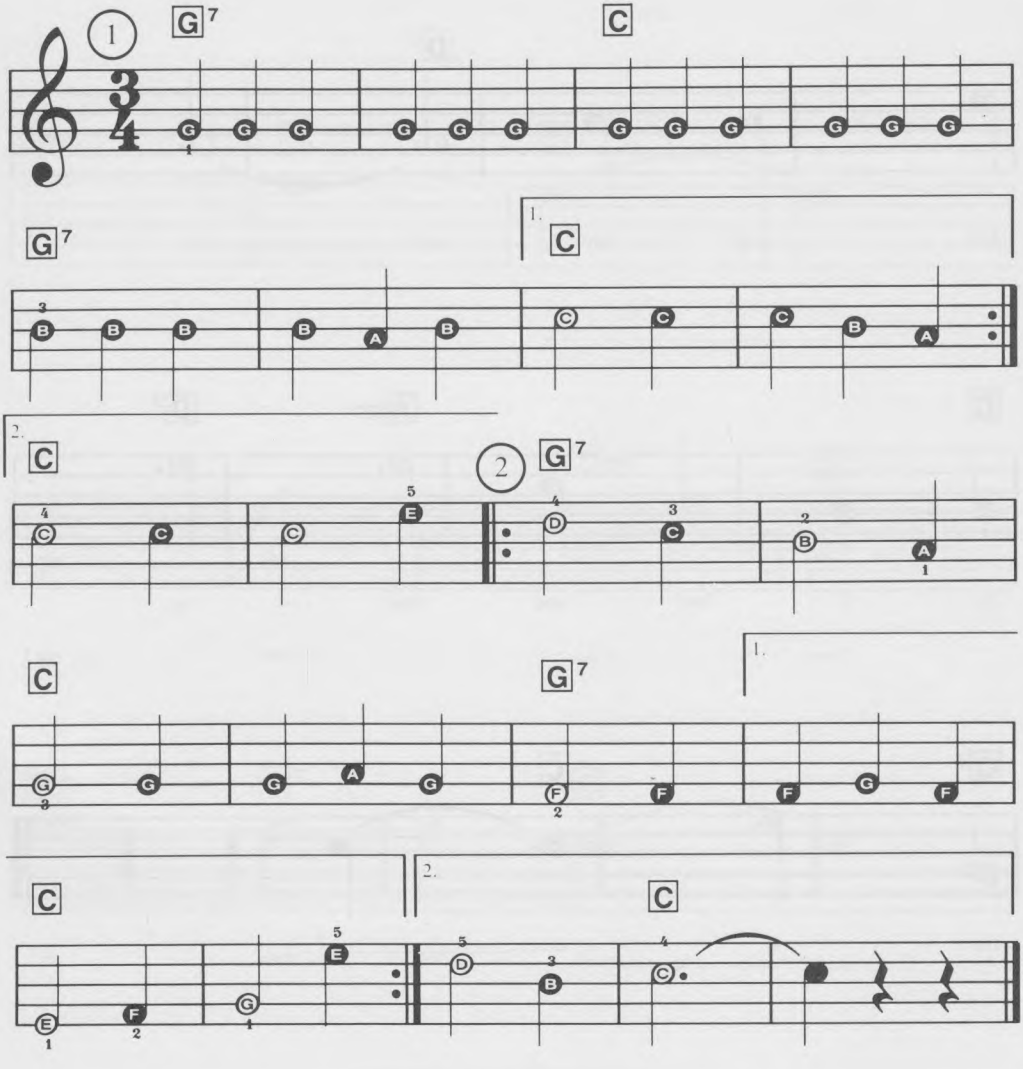
tru - ly. dear. _____

(22) Chopsticks

Experiment with changing chord accompaniment between continuous and rhythmic. Points (1) and (2) mark song sections — logical places to change.

Use the same Sound Set-Up as the previous song.

Chopsticks



© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

㉓ Liebestraum

Sound Set-Up:

Solo: Trombone or Horn

Accompaniment: Piano

Bass: Flute 8

Other: Memory, Rhythm — medium waltz, Synchro-Start

㉔ Using Arpeggio

Whether you use easy-play chords or form your own, this feature, if you have it, transforms them into sparkling background patterns to really dress up your playing. Arpeggio generally works only when the automatic rhythm is in use. The feature also very often has its own independent voice so you needn't worry about appropriate sound.

Arpeggio works best on songs with many longer notes, such as LIEBESTRAUM; however, it's also useful as a fill-in feature at certain places in specific songs. More on this a bit later.

Play the accompaniment, with the automatic rhythm, until you're familiar with and comfortable with the chord changes. Then add arpeggio and listen to how the feature follows every chord you play. Finally, add the melody.

NOTE: The B flat minor chord (B♭m) is the first one in this book that's built on a black key. Be aware, also of the notes with sharps and flats in the melody — see the music information section if necessary.

Liebestraum

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

Gm
C
F
Bbm
F
Dm
A
C7
F
A7
D7
G
Gm
C
F

㉕ Whispering Hope

Using the same set-up as on LIEBESTRAUM, play this song and practice starting the arpeggio feature at the chorus. When you repeat for the second verse, turn off arpeggio. Then, restart it at the chorus once again.

Whispering Hope

Verse
C F C G7
1. Like the faint dawn of the morn - ing, Like the sweet
2. Sing - ing the song of for - give - ness, Soft - ly I
C
fresh - ness of dew, Comes the dear whis - per of
hear in my soul, Je - sus has con - quered for -
F C G7 C
Je - sus, Com - fort - ing, ten - der and true,
ev - er, Sin with its fear - ful con - trol,
G
Dark - ness gives way to the sun - light, While His voice
Whis - per - ing cour - age for war - fare, Bend - ing Thine

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

D7 G7 C F
falls on my ear; Sea - sons of hea - ven's re -
ear when I pray; Glo - ri - ous, ris - en Re -
C G7 C
fresh - ing, Call to new glad - ness and cheer.
deem - er, O how I praise Thee to - day.
Chorus
G7 C G7
Whis - per - ing hope, like the song
C F C
of the an - gels, Mak - ing my heart
G7 C
in its sor - row re - joice.

㉖ Andantino

Sound Set-Up:

Solo: Flute

Accompaniment: Guitar or Piano

Bass: String Bass or Bass Guitar

Other: Memory, Rhythm — medium bossa nova or rhumba

㉗ Using the Fill-In Feature

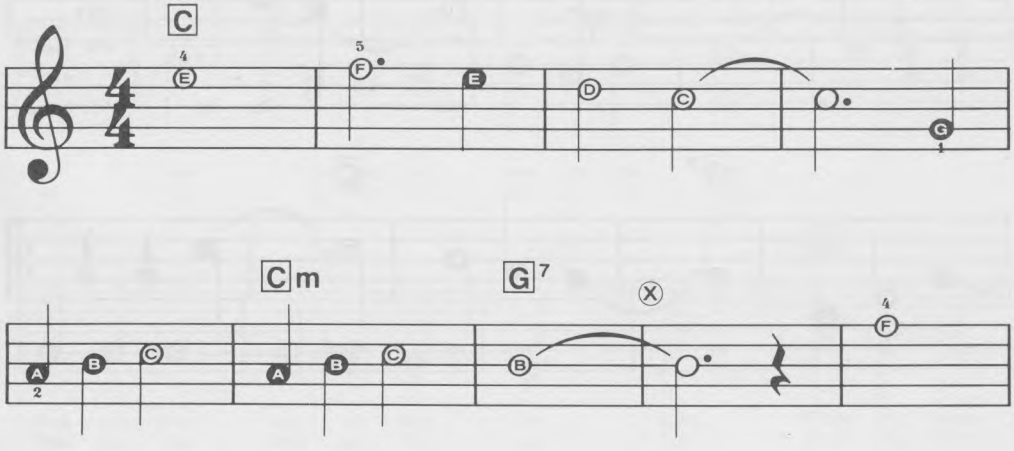
Many electronic keyboards include a drum fill-in feature with the automatic rhythm. Press a button or touch a pressure-sensitive strip and you'll hear a one- or two-measure solo; check your owner's guide if you have this feature.

If notes are to music what words are to writing, then musical phrases are comparable to sentences. Most phrases in songs are eight measures long; such is the case with ANDANTINO. In the music, you'll see four places marked with a (X) — each of these indicates the end of a phrase (each one eight measures long), and each is an ideal place to use the fill-in feature. Try it and, as you reach each mark, use whichever hand is convenient to activate fill-in for that measure; this will depend on the location of the control on your instrument.

If your fill-in feature happens to play a two-measure solo, start each one in the measure before the (X).

Andantino

(Popular version: "Moonlight and Roses")



© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

C
Dm
G
C
A
D
G7
1.
C
2.
C

28 More Fun With Rhythm

The samba is a fascinating and infectious rhythm that could be compared to a Latin-flavored polka. The design, or circuitry, of some automatic rhythm units, however, makes it necessary to double the tempo control setting in order to achieve a good "feel" for the samba rhythm (and, sometimes, other patterns too). This would tend to make you think you'd have to play a lot faster; this isn't true. Here's how you can play ANDANTINO as a fast samba, and let your rhythm unit do all the work.

1. Restart the bossa nova rhythm.

2. Keep an eye on the downbeat light and tap your foot (T) four beats per measure:

3. Keeping your foot-taps at this SAME speed, increase the tempo setting so the downbeat light flashes as follows with your foot-taps:

The light is now flashing twice as fast.

4. Press the samba rhythm and listen.

5. Play the melody of ANDANTINO again — same speed as before.

Figure 6 shows how the light flashes should match up with the melody of the song.

FIGURE 6

29

The result is that the drums are playing twice as fast as before — thus, a samba that really floats along. When you're comfortable playing the melody, add the chord accompaniment.

You can use this "twice-as-fast trick" on many songs. It works best on those with longer notes in the melody. Have fun with it!

(30) Chouconne

This Latin-flavored melody, popularized under the title YELLOW BIRD, is excellent for the "twice-as-fast" samba you learned about on the previous song.

Sound Set-Up: **Solo:** Flute

Accompaniment: Guitar or Piano

Bass: String Bass or Guitar

Other: Memory, Rhythm — medium-fast samba

(31) Game Plan For Playing

At the end of the verse you'll see the marking *D.C. al coda*. This indicates a different kind of a repeat from those you've played previously.

- Play from the beginning, through the *verse*, to the *D.C. al coda* marking.
- Play the first sixteen measures again, where you'll see *To coda* ⊕. Skip immediately to the *coda* ⊕, the last two lines of music.
- The final measure includes a *fermata* (𝄐), or "hold" sign. At this point, memory keeps the C chord playing. While you're holding the last melody note with your right hand, slowly move the volume control with your left hand, until the sound fades gradually away. A very popular trick in recording studios these days.

Chouconne

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

G7
C
to Coda
Verse
Dm
G7
C
Dm
G7
C
D.C. al Coda
Coda
C
B
C

㉜ Polovetzian Dance

Sound Set-Up:

Solo: Oboe or flute

Accompaniment: Piano or guitar

Bass: String bass or flute/tibia 8

Other: Memory, Rhythm — medium slow rhumba or beguine

㉝ Minor Seventh Chords

Consult your owner's guide to see if easy-play versions of these chords are available on your instrument. If they are not, you have two alternatives: either form the chords yourself, or play each one as a plain minor chord, most of which you've been playing all along.

㉞ Changing Rhythm While You Play

Making rhythm changes is one of the simplest ways to add interest to your playing, and is easy to learn. Keep these points in mind as you play:

1. Changes should be obvious. The new rhythm should contrast with the previous one.

2. Changes should reflect the mood of the music.

3. Keep the rhythm constant. Don't put extra beats in a measure just to make a change.

4. Think ahead. Prepare to make changes a couple of measures in advance. There isn't time enough to think when the change occurs. Write changes in your music at least two measures before they are to happen.

5. Keep your motions simple. Determine how much time you have, and make no more changes than possible in that time. Fit your motions to the rhythm. Sometimes it is necessary to "rob" beats from a long melody note. Use the "robbed" beats to press the new tabs — as a general rule one tab per beat.

FIGURE 7

35 WHEN TO CHANGE

Changes in rhythm patterns are best made:

1. At the end of a song, if you choose to play the song a second time.

2. Before and after the *bridge* of a song in AABA form. The bridge is the third phrase, or group of eight measures.

Figure 8 shows the layout of a standard popular song in AABA form (such as MISTY or ALLEY CAT). The X's show where changes can be made.

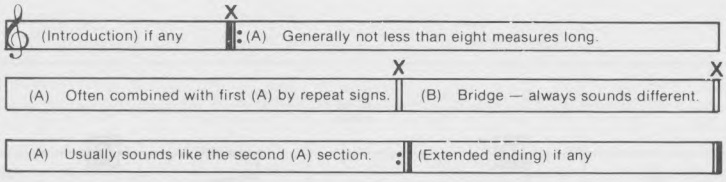
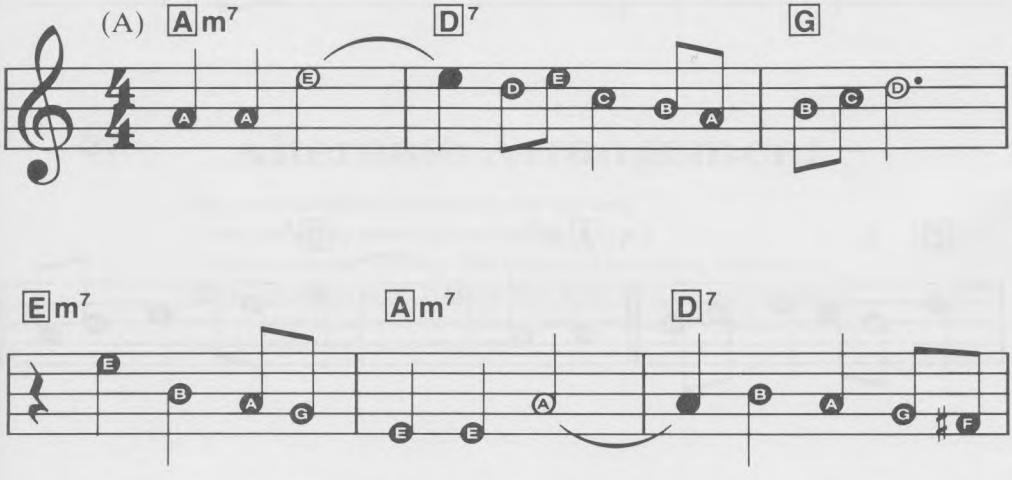

X
(Introduction) if any
(A) Generally not less than eight measures long.
X
X
(A) Often combined with first (A) by repeat signs.
(B) Bridge — always sounds different.
(A) Usually sounds like the second (A) section.
(Extended ending) if any

FIGURE 8

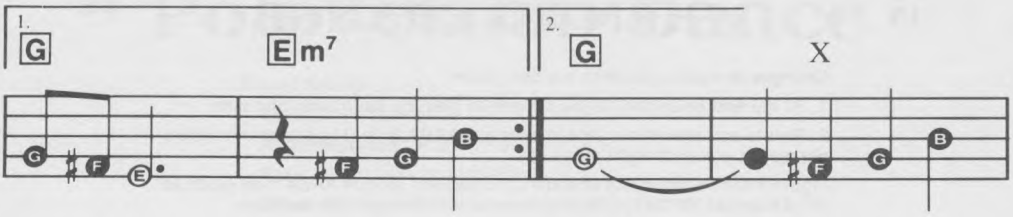
36 The AABA form is indicated on the music for POLOVETZIAN DANCE; also indicated are X's so you'll know where changes can be made.

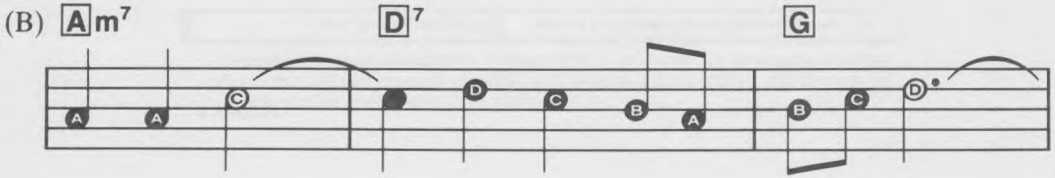
Begin the song with the suggested rhumba rhythm. When you reach the first X (the pick-up notes to the bridge), change to a swing rhythm with your left hand while your right hand plays the melody. After you've played the bridge (B) in swing rhythm, change back to the rhumba at the second X.

Polovetzian Dance

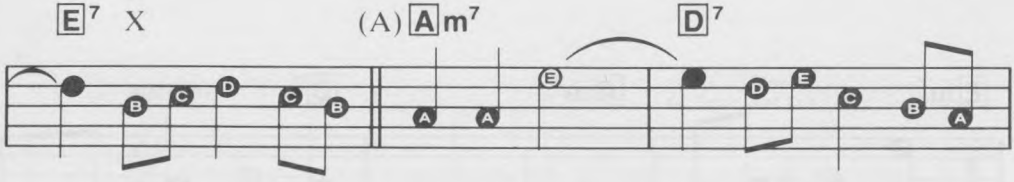


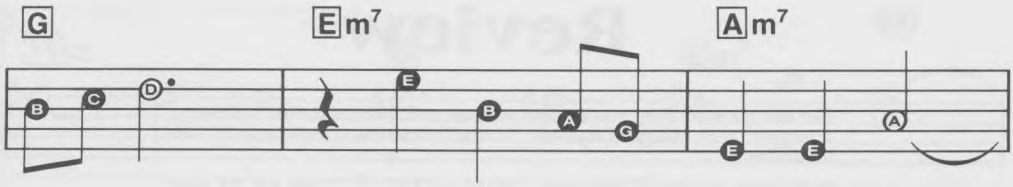
© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

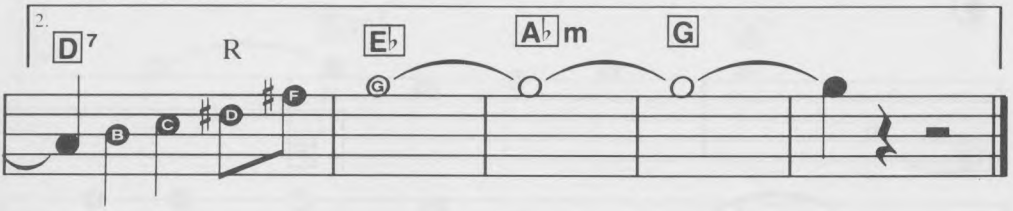

1.
G
Em7
2.
G
X


(B)
Am7
D7
G

Em7
Am7
D7
Bm7


E7
X
(A)
Am7
D7





37 Alternate Arrangement

Here's another plan you can use to play this song:

- Play entire song using rhymba rhythm.
- Change to swing rhythm in final measure of first ending (marked "s").
- Play entire song again. Try using fill-in at the X's, if you have this feature.
- In the first measure of the second ending (marked "R"), change back to rhumba to complete the arrangement.

38 Review

You can try everything you've learned when you play these next two songs: Arpeggio, fill-in, changing rhythms, double-time samba — here's your chance to review!

Both songs consist of two parts, marked (A) and (B). These are the most obvious places to make changes or use effects. Some suggestions are given and a few places for fill-ins are indicated.

39 Andante Cantabile

Suggestion:
(A) - Rhythmic
(B) - Arpeggio

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

2.
F♯m
B
Em7
Fill
(B) A7
Dm7
G7
C
Am
D7
G7
C
Em7
A7
Dm7
G7
C
Am
D7
G7
C

40 O Sole Mio

Suggestion:
(A) - Rhumba
(B) - Swing

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

No chord
(B) G
D7
G
Fill
Cm
G
D7
G

㊶ Londonderry Air

Altering Standard Sheet Music

Many of your favorite songs are availabale in sheet music form, or in songbooks. You can use easy-play chords in many cases; in others, however, some of the chords must be altered somewhat. The following music shows how this can be done. You can apply the information to ANY song you might want to play.

The arrangement of LONDONDERRY AIR uses many of the chord-types that are often used by professional arrangers; many are not playable in the average easy-play system. The second version of the song, however, shows the chords greatly simplified. This version should be playable on your instrument. One possible exception could be the minor seventh chords. If so, merely delete the sevenths and play minor chords (Dm instead of Dm7, etc.).

Londonderry Air

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

G7 C7 C7(-9) F B♭m/F F No chord
F/C Dm9/C Gm7/C C7 F/C Dm7/C
Gm7/C C7 F/C B♭/C Cdim
Gm/C Gm7/C C7 Caug Fmaj7 F7
B♭ Bdim F/C Dm B♭m/D♭ C11
Fmaj7 Dm7 Gm7 C7 C7(-9) F6 B♭m7/F F(add9)

Londonderry Air

© 1982 SIGHT & SOUND INTERNATIONAL INC.
All Rights Reserved

G7
C7
F
B♭m
F
No chord
F
Dm7
Gm7
C7
F
Dm7
Gm7
C7
F
B♭
Cm
Gm
Gm7
C7
Caug
F
F7
B♭
F
Dm
B♭m
C7
F
Dm7
Gm7
C7
F
B♭m7
F

How It's Done

The following charts illustrate most of the more complex chord-types used by professional arrangers. In each instance, an example is shown, along with the suggested change and the resulting easy-play chord. All examples are based on some form of the C chord; however, the information applies to any chord of the same type.

The first chart shows how chords may be reduced to a more basic form.

IF CHORD SYMBOL INCLUDES:	EXAMPLE	PLAY
9 • 11 • 13	C9 • C11 • C13	C7
maj7 • maj9	Cmaj7 • Cmaj9	C
m9 • m11	Cm9 • Cm11	Cm7 or Cm
aug • +	Caug • C+	C7
dim • °	Cdim • C°	Cm

The next chart illustrates alterations that are often made to various types of chords, and what may be deleted from the chord symbol to make these chords playable in the easy-play mode.

DELETE FROM ANY CHORD:	EXAMPLE	PLAY
6	C6 • Cm6	C • Cm
6/9 • 6(9)	C6/9 • C6(9)	C
(_bass) • /_	C(F bass) • C/F	C
sus.	Csus4 • Cm7 sus. • C7 sus.	C • Cm7 • C7
(♭5) • -5	C7(♭5) • C7-5	C7
(♯5) • +5	C7(♯5) • C7+5 • C7+	C7
(♯9) • +9	C7(♯9) • C7+9	C7
(♭9) • -9	C7(♭9) • C7-9	C7
Anything else in parentheses	C9 (no 3rd) • C (add F no E)	C7 • C

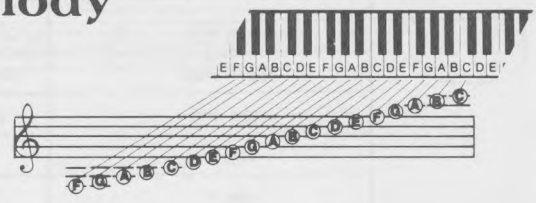
To apply this information to sheet music, follow these general guidelines:

1. Ignore the bass staff (𝄢) — and any notes in the treble staff that are not part of the melody.
2. Make changes to printed chord symbols according to the charts.

㊺ THE ABC's OF EASY PLAY SPEED MUSIC™

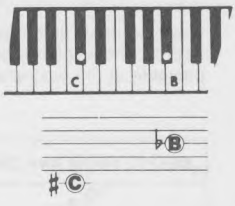
㊻ Playing The Melody

Melodies are made up of **notes** and are played by your right hand on the upper keyboard, or solo section. Seven letters — A through G — repeated over and over, name every note you'll ever play. They name every key on your keyboard too. Speed Music makes it easy by using these letters in each note.



㊼ Sharps and Flats

In Easy-Play Speed Music, a **sharp** (♯) tells you to play the very next key to the right and a **flat** (♭) tells you to play the very next key to the left. These are usually black keys.



㊽ Time Values

In music, time is measured in **beats**. The illustration shows the types of notes you'll play and how many beats each type gets.

Rests are shown in the lower part of the illustration, along with the number of beats each types gets. A rest indicates a period of silence, when you don't play — they still must be counted, however.

㊾ The Staff, Measures and Bar Lines

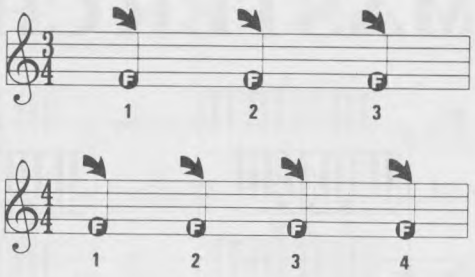
The **staff** consists of five lines and four spaces and each is named with one of the letters A through G. Any note that appears on one of the lines or in one of the spaces is called by that letter-name.

The S-shaped symbol at the beginning of the staff is called the **treble clef** and tells you all the notes that follow are to be played by your right hand.

The staff is divided into equal sections by using vertical lines called **bar lines**. The sections between the bar lines are called **measures**.

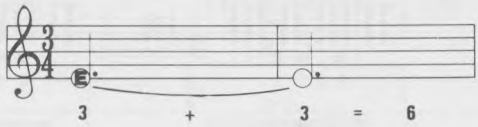
㊿ Time Signature

The two numbers at the beginning of a song are known as the **time signature**. The top number indicates the number of beats in each measure. The bottom number 4 tells you each quarter note (♩) receives one beat.



㊿① Ties

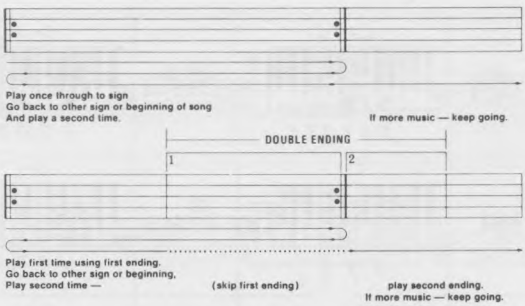
A **tie** is a curved line connecting notes on the same line or in the same space. It indicates the first note is struck and then held for the total time value of the tied notes.



㊿② ‖: Repeat Signs :‖ and Double Endings

These tell you to play certain parts of a song more than once. If a song has more than one set of lyrics, you'll generally see repeat signs.

Sometimes a repeated song, or part of a song, has two different endings. In these cases, **double endings** are used.


Play once through to sign
Go back to other sign or beginning of song
And play a second time.
If more music — keep going.
DOUBLE ENDING
1
2
Play first time using first ending.
Go back to other sign or beginning,
Play second time —
(skip first ending)
play second ending.
If more music — keep going.

㊿③ Playing the Accompaniment

Accompaniment consists of **chords**, indicated by **chord symbols** in your music: C G7

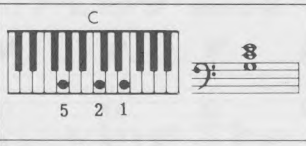
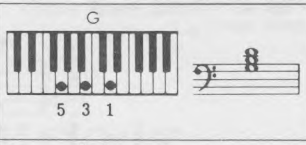
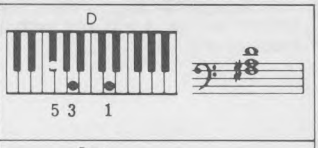
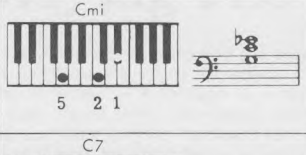
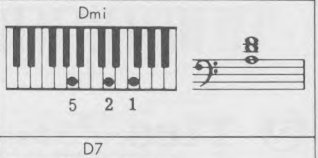
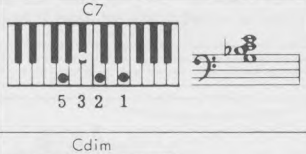
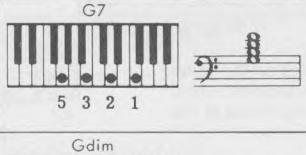
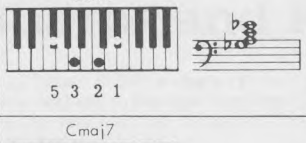
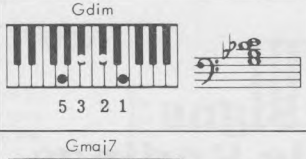
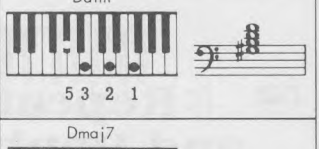
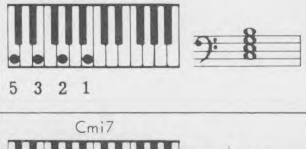
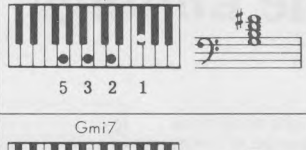
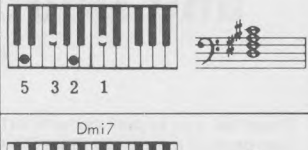
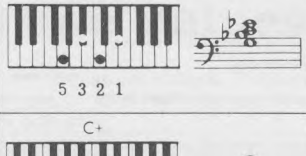
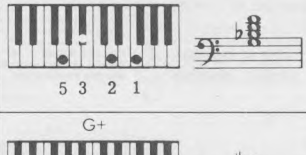
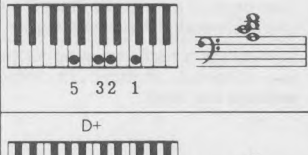
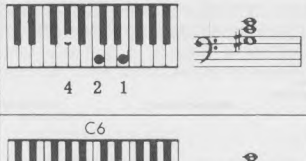
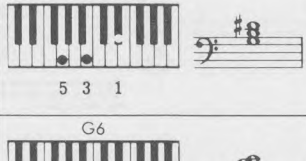
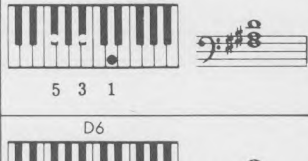
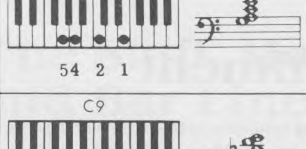
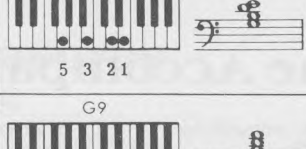
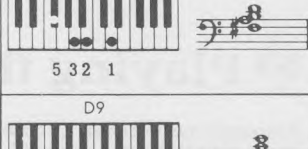
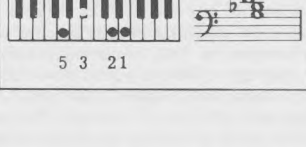
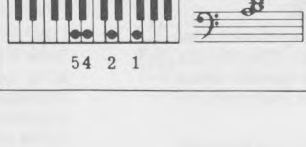
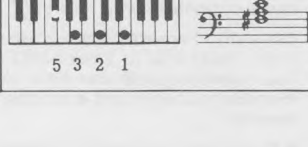
Generally, there are three ways to play chords: One finger, traditional or three-note Easy-Play chords. Your owner's guide can help you decide which methods your keyboard is capable of. Be sure to try them all.

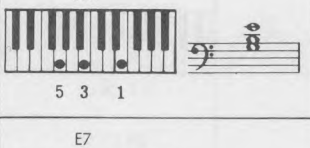
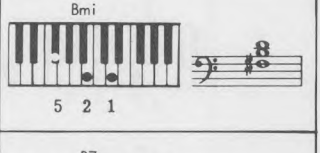
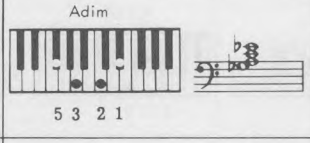
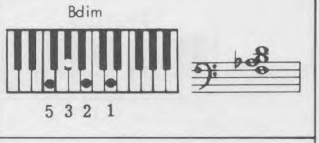
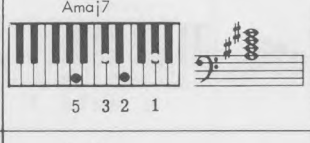
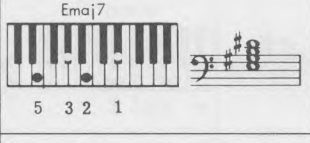
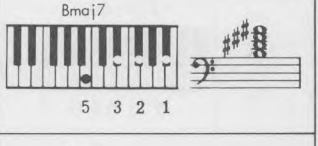
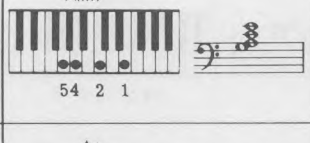
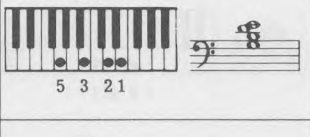
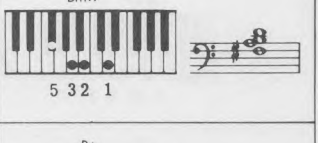
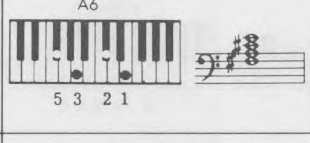
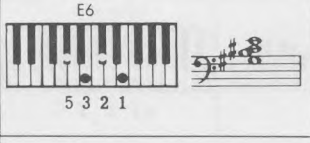
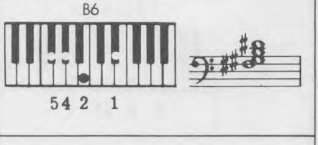
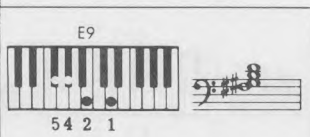
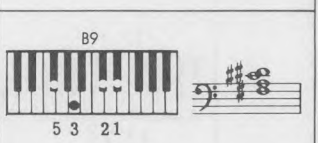
N.C. tells you "No Chord" is played — just the right-hand melody.

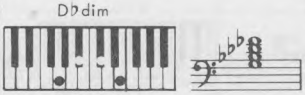
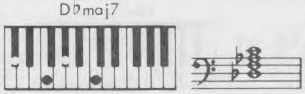
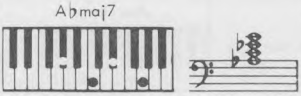
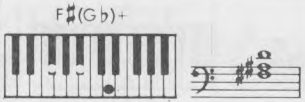
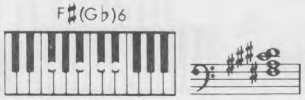
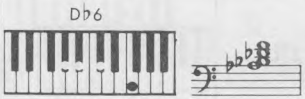
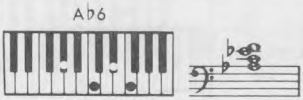
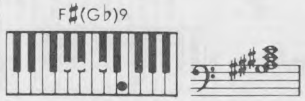
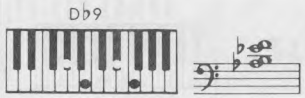
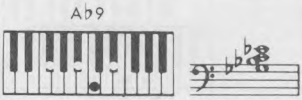
Substitute chords appear in brackets [ ] to the right of a chord symbol — use whichever sounds best to you.

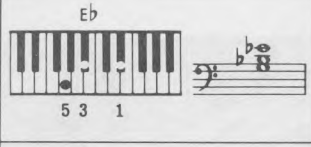
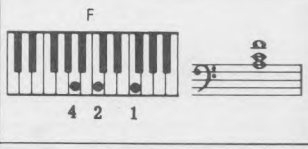
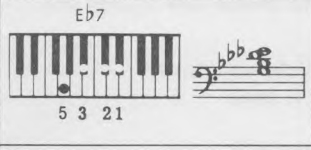
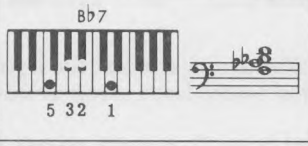
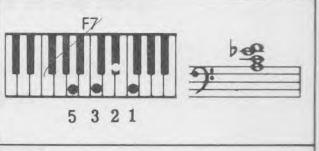
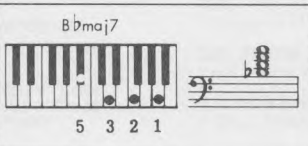
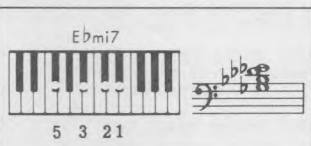
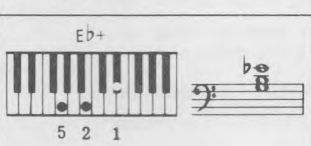
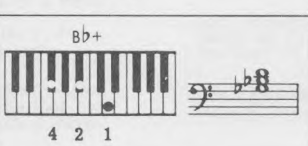
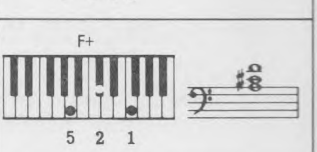
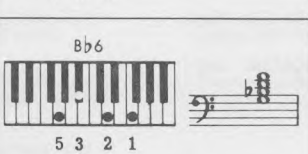
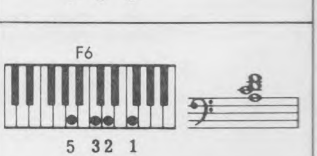
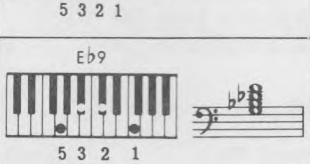
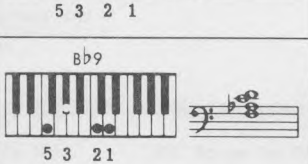
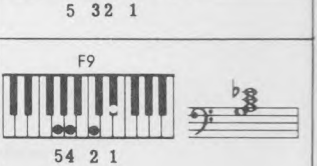
Like substitutes, **optional chords** are up to your taste and preference. They're not necessary to the song but they do make the accompaniment more interesting. These are the **small** chord symbols that appear above the melody. The small 7 that appears to the right of certain chords indicates another form of optional chord. A seventh is a fuller-sounding chord. However, they are not necessary — it's a matter of personal taste.

MASTER CHORD CHART

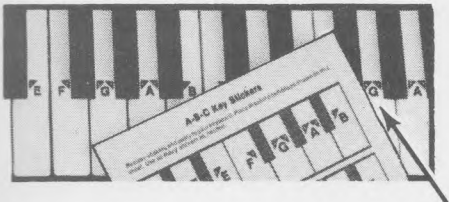
	C	G	D
MAJOR	 C 5 2 1	 G 5 3 1	 D 5 3 1
MINOR	 Cmi 5 2 1	Gmi 5 3 1	 Dmi 5 2 1
7th	 C7 5 3 2 1	 G7 5 3 2 1	D7 5 3 21
DIM	 Cdim 5 3 2 1	 Gdim 5 3 2 1	 Ddim 5 3 2 1
MAJOR 7th	 Cmaj7 5 3 2 1	 Gmaj7 5 3 2 1	 Dmaj7 5 3 2 1
MINOR 7th	 Cmi7 5 3 2 1	 Gmi7 5 3 2 1	 Dmi7 5 32 1
AUG	 C+ 4 2 1	 G+ 5 3 1	 D+ 5 3 1
MAJOR 6th	 C6 54 2 1	 G6 5 3 21	 D6 5 32 1
9th	 C9 5 3 21	 G9 54 2 1	 D9 5 3 2 1

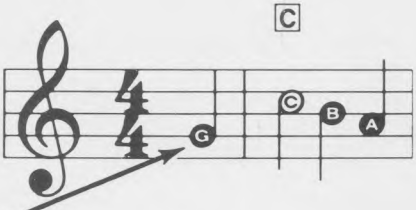
	A	E	B
MAJOR			
MINOR			
7th			
DIM			
MAJOR 7th			
MINOR 7th			
AUG			
MAJOR 6th			
9th			

	F♯(G♭)	D♭	A♭
MAJOR	F♯(G♭) 4 2 1	D♭ 5 2 1	A♭ 4 2 1
MINOR	F♯(G♭)mi 4 2 1	D♭mi 5 2 1	A♭mi 4 2 1
7th	F♯(G♭)7 5 3 2 1	D♭7 5 3 2 1	A♭7 5 4 2 1
DIM	F♯(G♭)dim 5 3 2 1	D♭dim  5 3 2 1	A♭dim 5 3 2 1
MAJOR 7th	F♯(G♭)maj7 5 3 2 1	D♭maj7  5 3 2 1	A♭maj7  5 3 2 1
MINOR 7th	F♯(G♭)mi7 5 3 2 1	D♭mi7 4 3 2 1	A♭mi7 5 4 2 1
AUG	F♯(G♭)+  4 2 1	D♭+ 5 2 1	A♭+ 4 2 1
MAJOR 6th	F♯(G♭)6  5 3 21	D♭6  4 3 2 1	A♭6  5 3 2 1
9th	F♯(G♭)9  4 3 2 1	D♭9  5 3 2 1	A♭9  5 3 2 1

	E♭	B♭	F
MAJOR			
MINOR			
7th			
DIM			
MAJOR 7th			
MINOR 7th			
AUG			
MAJOR 6th			
9th			

With A-B-C Letter Music™ the A-B-C's name the keys!





When you match the letters on the keys to the letters in the notes

You'll be playing your favorite songs RIGHT AWAY, even if you've never read music before!

Select from these Great titles!

311. WORLD'S EASIEST SONGS • For He's A Jolly Good Fellow • Skaters Waltz • Marianne & more

312. EASY MELODIES • Down In The Valley • Oh Susanna & more

313. EASY 3 CHORD FAVORITES • The Entertainer • Fascination & more

314. SUPER EASY HITS • Love Makes the World Go 'Round • Three Coins In the Fountain & more

315. EASY BEATLES • Hey Jude • Michelle • Let It Be & more

316. EASY LOVE SONGS • This Time I'm In It For Love • L-O-V-E • The Rose & more

317. EASY MOVIE THEMES • Star Wars • Born Free • Cabaret & more

318. EASY HYMNS • Holy, Holy, Holy • Amazing Grace & more

319. COUNTRY FAVORITES • Love In The First Degree • She Got The Goldmine, I Got The Shaft & more

320. TOP 10 HITS • Uptown Girl • Delirious • Suspicious & more

321. BARRY MANILOW'S Greatest Hits • I Write The Songs • Some Kind Of Friend & more

322. BILLY JOEL'S Greatest Hits • Just the Way You Are • Honesty • Tell Her About It & more

323. AEROBIC RHYTHMS • Physical • We Just Disagree & more

324. 70's SOLID GOLD • Nobody Does It Better • Evil Woman & more

325. TV TUNES • Entertainment Tonight • Hill Street Blues & more

326. SHOW TIME • Fame • You Only Live Twice • Tomorrow & more

327. BIG BAND ERA • Fools Rush In • Blue Moon & more

328. EASY CLASSICS • Spring Song • Clair De Lune & more

329. POP/ROCK CLASSICS • I'm Walkin' • All Shook Up & more

330. POP POETS • Hard To Say •Longer • Fire & Rain & more

331. COUNTRY POPS • Don't It Make My Brown Eyes Blue • What's He Doin' In In My World & more

332. LOVE IN THE '50's • April Love • Friendly Persuasion & more

337. ALL NIGHT LONG • All Night Long (All Night) • Truly & more

340. MEMORIES IN MUSIC • My Prayer • Alley Cat & more

Plus SEVEN NEW releases

301. Superstar Hits
302. Music Video Hits
303. Films Of The 80's
304. Hot Country
305. Songs For Children
306. TV Themes
307. Songs Of Inspiration

To find the name of the closest supplier to you, call TOLL-FREE 1-800-558-0912

When you've finished this book, you'll know. . .

- How to use Automatic Rhythm Accompaniment
- When to play chords rhythmically and when to sustain them
- How to use Arpeggio and Fill-in (or Drum Break)
- How to use the Synchro-Start feature
- When to change rhythms during a song
- How to adapt standard sheet music to easy-play chords
- How to play 13 songs

SIGHT & SOUND Music Software, Inc.

WE UNLEASH THE MUSIC IN YOU.™

3200 South 166th Street, New Berlin, WI 53151

$4.95 **(Higher outside U.S.A.)**

ISBN 0-88704-002-0

0 78426 00043 0

GCP-EAF-3